The Origin of Cinderella
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purity. "Sambleu!" "par sambleu!" (*par le sang de Dieu*), and similarly "ventre-dieu!" "ventrebleu!" "cordieu!" "corbleu!" "Sacré nom!" (*i. e., de Dieu*), "nom d'un petit bonhomme!" or "bonhomme de bois!" in allusion to popular images of the Virgin and Child. "Sac à papier!" a Canadian as well as French attestation. Not clear in significance is a peculiar oath, of a sonorous and chirpy character, long in favor among the "Voyageurs des pays d'en haut:" "Tors' mon âme au bout d'un piquet," "Twist my soul round a fence rail."

THE ORIGIN OF CINDERELLA. — In "Folk-Lore," December, 1893, Mr. Alfred Nutt offers, in a friendly manner, criticisms of opinions expressed by the writer in the course of a review of the recent book of Miss Cox, contained in No. xxi. of this Journal. It seems worth while to set forth, in rather a more definite manner, the conclusions which I should draw from the evidence as it now stands, after examining the hundreds of variants abstracted in the meritorious work named. From the twelfth to the fifteenth century, a series of romances (Roman de la Manekine, Emare, Gower, Chaucer, etc., see *op. cit.* xlvi.–lxvi.) deal with a theme which, disregarding variations, may be indicated as follows: I. (*a.*) A widowed king becomes enamored of his own daughter, and resolves to marry her. (*b.*) In order to escape this fate, she escapes in a boat, or is set adrift. II. (*a.*) She lands on a coast, where she is found by the king of the country, who marries her. (*b.*) During her husband's absence, her jealous stepmother calumniates her; she is a second time obliged to fly. III. She arrives in Rome, where in process of time she meets her father and husband, as pilgrims, and a reconciliation ensues. Now, turning to the tale of Straparola, I. 4 (1569), we perceive that this is the same story, which has, however, undergone literary variation, namely: in the second act (so to speak), the father is substituted for the stepmother as calumniator of the heroine, and the first and second portions of the tale thus brought into closer connection. In the section marked II. (*a.*) Straparola introduces a romantic feature, not found in the older romance: the heroine escapes hidden in a chest; this chest, being carried by sea to another country, is placed in the chamber of the king; the maiden comes forth at intervals from her hiding-place, indicating her presence by leaving flowers, and in this manner is discovered. In spite of this innovation, the tale, as a whole, resembles the mediæval romance more closely than our märchen.

In the Pentamerone of Basile (1636) the märchen emerges (second day, sixth tale). The characteristic of this story is a romantic elaboration of the motive just remarked, namely: the forthshining of concealed beauty. Section II. (*a.*) concludes the tale, the rest being omitted: the heroine now escapes in the form of a bear, the transformation being effected by means of a magic pin, which may at any moment be taken from the mouth. The bear is found by a hunting king, who carries the creature to his own house; beholding the girl in one of her intervals of human beauty, the king becomes love-sick; he is only cured by the attentions of the bear, who, in a kiss, drops the pin, and becomes a maiden. Essentially, this is the Peau d'Ane of Perrault (1697), the Allerleirauh of Grimm. A little before

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Straparola, the Frenchman Des Periers (1558) gives a tale of a girl named Peau d'Asne; the story, however, has no relation to that of Perrault. Whether the title allows the conclusion that the märchen was in popular circulation in the time of the earlier author appears to me very doubtful.

Now as to Cinderella. The English tale is a literary translation from the Cendrillon of Perrault; the latter, in turn, may be his re-working of La Gatta Cerenentola of Basile. The Aschenputtel of Grimm, also, may possibly depend (through the medium of oral circulation) on the tale of Basile. However the case may be considered to stand, in regard to the relation of the printed text of Cerenentola and the later variants, there can be little doubt that the Italian story exhibits the oldest type of the märchen. The theme of Cinderella is the appearance, through a mean outside, of concealed loveliness. I have showed that the same motive has been elaborated in Peau d' Ane, although originally foreign to the source of that tale. Cerenentola does not depend on the history of the unnatural father, and is therefore not a branch of Peau d' Ane, but an entirely independent and unconnected narrative. Judging by analogy, we might guess that the former tale arose in a manner similar to the latter; that is to say, that a complicated history was gradually shorn of some of its sections, while in exchange a single one of the situations was romantically elaborated; this retrenchment on one hand, and expansion on the other, may have produced the märchen. In confirmation of this guess, it may be pointed out that in Basile the narrative is more complicated than in the later variants: at the advice of a governess the heroine is made to destroy her cruel stepmother, by shutting on her head the lid of a chest; the governess, marrying the father, becomes in her turn the persecutor. In Perrault and Grimm, this obnoxious feature is eliminated. If the development of Cerenentola took place in the manner indicated, the person (or persons) who abridged and ornamented the supposititious earlier history produced the märchen. This supposed author was not Basile, who doubtless took his tale from recitation; but the process may have taken place not very much before his time, since the incidents of the flight from the ball and of the dropping of the shoe appear to me modern rather than mediæval in character. This person must have lived in a country among the most advanced in civilization and literature, probably in Italy or France. The märchen, once formed, becoming very popular, branched out into numerous subordinate types, as for instance by the introduction of a helpful animal, originally foreign to the tale. Its wide circulation caused the story to affect the older form of Peau d' Ane; a great number of the variants in Miss Cox's work are mixed forms, and this admixture has helped to give the erroneous idea of an original connection of Peau d' Ane and Cinderella. I should regard the whole class of variants, called by Miss Cox "Cap o' Rushes," as a series of such modern variations.

This hypothetical view of the recent origin of Cinderella is strongly confirmed by the comparative absence of non-European texts. Of the Asiatic and African tales given by Miss Cox, several, such as the Hindu story of Frere, the Japanese and Kaffir tales, are, in my opinion, entirely unconnected; the remainder are either märchen in recent time introduced from

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Europe, or else native stories into which have been incorporated particular traits of Cinderella.

As to barbarous incidents, like the cannibalism attributed to the daughters in some of the variants, these are easily explained on the theory that the gold of the modern semi-literary märchen, falling, in half-civilized lands, into an older stratum of thought, becomes an amalgam.

Such, it appears to me with present knowledge, is the proper path through this labyrinth, though I desire to be considered as speaking with the utmost caution. What I insist on is that there is no general formula applicable to the origin of folk-tales; each has its separate history. In maintaining that the märchen of Cinderella must be considered to have originated in modern Europe, I do not mean to deny that other märchen may possess, and can be proved to possess, an antiquity of thousands of years.

W. W. Newell.

PROPOSED EDITION OF THE WORKS OF REINHOLD KÖHLER. — In the last number of this Journal, Professor Gerber concluded his article on "Uncle Remus traced to the Old World" with a tribute to the labors of Reinhold Köhler, expressing regret that the one man who had especially embraced the vast field of folk-lore should have passed away without leaving a comprehensive work. A bibliography of this author's contributions to periodical literature is contained in the "Zeitschrift des Vereins für Volkskunde," 1892, pp. 426–437; but in order to consult these publications, with assurance of finding the entire series, it is necessary to resort to the library at Weimar. In a letter from Vienna, Dr. Friedrich S. Krauss informs us that in a short time it will not be necessary for the student who wishes to use Köhler's learning to take this journey, inasmuch as the sisters Köhler propose to bring out an edition of the works of their brother. The task of editorship is to be confided to Dr. Ludwig Fränkel of Munich, whose ability is attested by his excellent critical edition of the works of Uhland, containing in the appendix a mass of bibliographical and folk-loristic information. A recent volume of Fränkel's, "Shakespeare und das Tagelied" (Hanover, 1893), may be the subject of future notice in this Journal. To the information mentioned, Dr. Krauss, speaking as an honorary member of The American Folk-Lore Society, adds the following interesting suggestions, which we are obliged to give in a translated form for which we must ourselves take the responsibility: —

JEWISH FOLK-LIFE IN AMERICA. — I am proud of the riches and compass of our Journal, as proving the progress of our science. But there is one thing which I miss, namely: information in regard to Jewish folk-life in America. European journals also offer a similar deficiency, but assuredly not for the same reason. In my own monthly publication, "Am Ur-Quell," I have done my best to promote the study of Jewish folk-lore; but my success is far inferior to my expectations. Many of my informants, both Jews and Christians, will not hear of the subject; a reluctance which does not hinder me from doing what I can to foster research, and to raise up competent specialists. Even now, at the eleventh hour, it is possible to note and

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